DOCUMENT RESUME

ED 294 804 SO 019 122

TITLE	Public Relations Guide. Featuring PR Tools, PR Techniques, How To Set Up a PR Seminar. Revised Edition.
INSTITUTION	Procter and Gamble Educational Services, Cincinnati, OH.
PUB DATE	83
NOTE	53p.
AVAILABLE FROM	Procter and Gamble, Educational Services, P.O. Box 599, Cincinnati, OH 45201.
PUB TYPE	Guides - General (050)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Institutional Advancement; *Organizational Communication; *Public Relations; Public Support

ABSTRACT

The goal of this guide is two-fold: (1) to equip readers with practical guidelines for establishing communications plans and making those plans work; and (2) to develop information for implementing a public relations seminar targeted at designing workshops that reach a broad segment of members. Five topics are addressed: (1) the basic public relations approach; (2) judging a story's newsworthiness; (3) developing relations with the media; (4) selecting the proper form with which to tell the story; (5) improving writing skills; (6) selecting the right spokesperson; (7) making use of special events; and (8) organizing and carrying out a public relations' seminar. A glossary and resources are included. (SM)

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Public Relations Guide

Featuring:
PR tools
PR techniques
How to set up a PR seminar

SO 019122

Procter & Gamble
EDUCATIONAL SERVICES

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INTRODUCTION

Getting your message across . . .

That's important today. In fact, it's critical. The know-how to communicate effectively presents a major opportunity for the professional survival and growth of your organization.

This public relations guide is a refined collection of communication materials presented at a pilot public relations seminar sponsored by Procter & Gamble. The goal was two-fold:

1. to equip participants with practical guidelines and directions for establishing their own communication plans and making those plans work.
2. to develop the format and content for a public relations seminar that other groups could use to develop additional workshops to reach a broad segment of members.

The guide is designed to provide direction for additional activities to tell and promote your story. Where possible, the suggestions of all who participated in the pilot seminar — guests, speakers, public relations professionals, media representatives — have been incorporated in this guide. In addition, a section on organizing and carrying out a public relations seminar has been included.

Procter & Gamble is pleased to make this material available. We are hopeful that it will provide long range, far-reaching benefits to your organization. If you have any questions or would like additional copies contact:

PROCTER & GAMBLE
EDUCATIONAL SERVICES
P.O. BOX 599
CINCINNATI, OHIO 45201

A BASIC APPROACH TO PUBLIC RELATIONS

(Guidelines for getting started)

What is public relations?

According to Cutlip and Center, one of the most widely used public relations texts, public relations is "the planned effort to influence public opinion through socially responsible and acceptable performance, based on mutually satisfactory two-way communication." In a nutshell, public relations is doing good and getting credit for it.

Public relations involves: determining what people, who are important to your organization, think of you; establishing your mutual interest/benefit with these people; communicating to them the value they will realize from sharing your point of view, based on fact and actual performance. What you say then must be factual and based on actual performance.

The public relations function provides a discipline — a systematic approach to help you:
— identify those publics which affect your organization
— determine the issues important to you and to those who can influence the achievement of your goals
— isolate the opinions which the influentials in these publics currently hold.

Why is public relations important?

Public relations is results oriented . . . through a wide variety of public relations techniques, you can reinforce positive attitudes, counter negative ones. With good public relations you can make things happen.

How can your organization make public relations work?

The very first step is to make a commitment to a program. There is no one shot, band-aid method of affecting people's attitudes. If you are going to meet your objective, there is a need for continuity. Public relations should be considered a long-term project.

Next, you need the enthusiastic support of your organization — both your leadership and your membership. You need it to start the program and you need it to sustain the program. It is necessary to sell your public with a well-conceived, well presented story and then continue to sell them periodically by merchandising your accomplishments to the group.

Who is your public?

Think in terms of a public or a group of publics rather than the public.

Recognize that these individual groups — or publics — are made up of individuals tied together by a common interest/concern/motivation (economic, ethnic, educational, geographic, cultural, etc.).

To be successful in broadly influencing a given public you must give the individuals who make up the public a reason to be predisposed in your favor.

Each public must be addressed in a way suited to their different interests and motivations.

Determine which publics are important to you:

— consumers?
— legislators?
— educators?
— business people?
— the media?

Public Relations Guidelines — Steps to Follow

1. Gather the pertinent information . . . from inside and outside the organization

Ask these introspective questions of your organization:

— what are our goals?
— are we achieving our goals?
— are our goals realistic?
— how do we see ourselves?
— how would our organization like to be perceived?
— what are our strengths?
— what are our shortcomings?
— what publics do we interact with?
— what publics might be important to our organization in the future?

Get information from outside your organization . . . from research, surveys, interviews and a frequent review of periodicals and literature evaluate:

— how others see our organization.
— how we relate to our various publics.
— who is inhibiting achievement of our goals?
— why?
— what are our points of difference?
— what do we have in common?

2. Interpret the data

Define the implications for your group by asking:

— are changes called for?
— if so, what are they?
— should we re-define our goals?
— what are we doing that should be done differently?
— what aren't we doing that we should be doing?
— what do we want to happen?
— what is the benefit of having it happen?
— what trends are evident that could affect us in the future?

This questioning process calls for:

— complete objectivity
— the ability to distill from a mountain of information that which is important to you
— excellent organizational techniques
— good judgment.

3. Recommend appropriate action

Determine your objectives:

— decide what you want to happen
— make each objective specific, measurable, achievable, and compatible.

4. Select the strategy you will use to achieve each goal

How you plan to make each happen.

To whom will you make it happen?

E.g., if one of your objectives is to achieve greater recognition for your organization in the business community in order to have its members considered for management positions and leadership roles, your strategy might be stated as follows:

To reach business thought leaders with success stories on outstanding professionals in your field in order to establish recognition of their achievements, management abilities and professionalism.

5. Execute your program

Match your media plan to your audience.

Communications techniques fall into three categories:

— publicity - involves the use of mass media (television, magazines, newspapers, radio)

— face-to-face communications — brings together your own representatives, or appointed spokespersons, with members of your target public or with media people who reach those publics. Examples: press conference, convention participation, panel discussion, speaking engagement.

- good communication method for complicated message or give-and-take format
- requires preparation for hostile questions which may distract from your principle message.

— controlled communications — activities (brochures, booklets, films) in which you have complete control of your message.

Determine the timing of your program

— set up a schedule of items tied to special dates such as meetings, conventions, etc., which you want to publicize

— spread out your efforts over the year to maintain a continuing flow of communication.

Appoint personnel

— clarify assignments

— delegate responsibilities.

Determine how to measure results - e.g.:

— pre and post attitude surveys

— passage or defeat of legislation

— extent of media coverage (number of print placements, total air time, audience/circulation count).

6. Secure feedback

Seek measurements of how effective you are; what is working and what isn't; what headway you are making.

To do this:

— keep in direct contact with the thought leaders of your target public

— monitor the press, what they are saying about your group

— use questionnaires when appropriate - at conventions, meetings, trade shows.

7. Evaluate the results

Compile your results.

Measure the results against your goals.

Ask your group these questions:

— did you meet your objectives?
— if not, why not?
— what needs to be changed?
— how should you change it?
— are your goals still the same?
— do you have some new challenges?

WHAT MAKES NEWS

(Judging if your story is newsworthy)

News

Anything timely that is interesting and significant to readers in respect to their personal affairs or their relation to society. (Cutlip & Center, Effective Public Relations). Basically, news is what people want to know.

Material with some or all of these characteristics makes news:

Informative — tells something readers/viewers/listeners didn't know until they read, heard, saw

Educational — material is useful to readers/viewers/listeners in some way; material helpful for background information/research

Timely — opportune scheduling for maximum significance, interest, etc.

Significant — affects the lives of readers/viewers/listeners in some way

Uniqueness — unlike other material and therefore more interesting

Interesting — subject applicable to many readers/viewers/listeners or the specific group patronizing that publication/station (remember, material of interest to your members may not interest the general public).

Of "human interest"
— new
— famous
— problem-solving
— entertaining

After editors/producers judge the newsworthiness of your material they . . .

Use it on air/in print.

Discard it.

Table it for later use
— tied to date/event to be reported on later
— use as space is available
— check out the facts
— get more information
— attend event

News can have many subjects

People
Places
Issues
Trends
Objects
Jobs
Events

What makes news also depends on . . .

The newspaper's readership or the station's audience
— their specific interests/needs

The size of the newspaper/station
— smaller circulation newspapers/stations usually concentrate more on local news

Other news
— your news may be competing against material that is more newsworthy, more timely, is of interest to more people, better prepared, better suited to the paper's/station's style, related to a particular story/theme, etc.

The relation of the material to the paper/station
— a meeting notice affecting 40 people is of little interest to a newspaper with 50,000 circulation
— a radio show specializing in interview shows on consumer topics is more likely to announce a research seminar than is a country music show.

Give your news broader interest by:

Tieing it in with a topic which has wider appeal. This is called a "news peg."
— a professional women's luncheon is more newsworthy if the guest speaker is discussing Women in Management, a current area of interest in the media
— a community action committee isn't news in itself, but when its efforts are being used to show low-income families ways to cope with inflation, it covers a topic of concern to many more people.

Relating international/national/state news to the local level
— what is your group's position toward the new national legislation on medical care for the aged?
— did one of your members testify at a state legislative hearing?
— how will the curriculum changes approved by the state board of education affect the local high school?
— what is your group doing to help prevent crime in the suburbs?
— will a nationally-prominent personality be speaking at your annual meeting?

Does your group have news?

Does your group have an articulate spokesperson who could be interviewed about ways to conserve energy, boost area employment, etc?

Is there a female chief executive officer (CEO) in your group? The reversal of roles in today's society is a timely topic.

What is behind rising consumer product prices? Views of economics professors, bankers, retailers, wholesalers, labor and brokers are of interest to consumers.

Is one member an authority on community recycling projects?

Ways to reduce moving costs are helpful to apartment dwellers.

Can your group offer guidelines on credit, insurance, taxes and investments to readers/viewers/listeners?

A discussion of how a public building was adapted to use less energy for heat and air-conditioning is newsworthy.

Did the speaker at your last meeting stress product safety information that would benefit consumers

as well as your organization's members?

Is the public invited to your upcoming seminar for setting community priorities?

An update on a community project such as playground improvement.

Is your group involved in a public service effort locally or nationally?

Has your group passed resolutions supporting upcoming legislation?

Ways in which your group is providing leadership for a new federally funded project can interest many readers/viewers/listeners.

These are only the beginning of some timely news feature/interview possibilities that can help project a contemporary image of your organization or profession today.

Is your group newsworthy?

Take a good, close look at your organization

— examine your past record, current activities
- do you have a story to tell? What is it? What should it be?
- what might your group do that has real potential? Set several realistic objectives.
- how can you get your group to do it?
- how do you tell the story of what you did? To whom?
- what are the results of your efforts?

— study each member
- do any have unusually interesting jobs (ones that might have a news or feature aspect)?
- has any received an award?
- do any have intriguing backgrounds/experiences to share?
- has any devised an improved product? A teaching method?

— have the group brainstorm ideas
- one person's thoughts may stimulate another's, or trigger possibilities that haven't been considered before.

— plan news-making activities such as:
- a Time Management Roundtable to explore ways of using time to each individual's advantage
- a money management seminar for inflation-weary consumers
- a consciousness-raising workshop to increase awareness about your line of work or your organization's activities and what it means to the average consumer or citizen.
- a local awards program to recognize outstanding professionals for contributing new directions to education, business and the community.
- a "meet your legislators" session so that senators, members of congress and state legislators are cognizant of your group and its expertise in various matters of consumer legislation.

MEET THE MEDIA

(Developing good relations with the media)

Learn about media in your locality

Consult newspaper listings of radio and TV stations.

Check the yellow pages for newspaper, radio, and TV, including cable franchise listings.

Refer to media directories, such as Bacon's Publicity Checker, listed in the PR Resource Section of this manual page 55.

Your list will include some of the following:

— Print
- daily newspapers
- regional/national magazines
- "shoppers" (small newspapers intended primarily as advertising flyers, distributed at stores and shopping centers)
- suburban and local weekly newspapers
- company publications
- utility company newsletters
- shopping center and other public bulletin boards
- school/PTA/Board of Education newspapers

— Broadcast
- television stations
- AM/FM radio stations
- college radio/TV stations.
- cable television franchises

Study the staffing

Know the staff positions and their functions.

— Print
- managing editor — responsible for overall functioning of paper
- city editor — specifically responsible for news story assignments
- editor — as a general category, an editor separates material, determines what to print, and assigns stories. Each department can have its own editor.
- reporter — gathers material and prepares story for editing

— Broadcast
- assignment editor — appoints reporters to cover news stories
- program director — in charge of entire program offering of a station
- producer — responsible for the program of an individual show
- public affairs director — supervises public service messages and use of public service air time
- reporter — same as in print medium

The organization of a newspaper or a broadcast station depends on its size. Smaller operations often combine many of the above responsibilities into one or two positions.

Personnel may specialize in particular subject areas, such as:

book reviews
business/finance
civic affairs
consumerism
education
ecology
entertainment
fashion
food
gardening
health & medicine
interior decorating
lifestyles/family
science
social events
travel

In general, newspaper reporters specialize more than TV/radio reporters. However, TV/radio programs do concentrate on particular areas of interest, i.e., financial news, women's interest, current events, etc.

Know who's who

Directing material to the correct person increases its chance for use.

— determine the name of the individual assigned to the subject or type of program related to your material
  - call the paper/station and ask
  - use reference books such as Bacon's Publicity Checker. See "PR Resources", page 55.

— compile the names, title, phone numbers, etc., of your selected contacts into a directory format, noting pertinent information such as deadlines. See sample directory, page 16. Update this information frequently.

Analyze your material

Determine the news value of your story according to the standards listed previously in "What Makes News?" Then ask yourself:

What medium does it fit?

Print

— detailed information best relayed in print (statistics, formulas, lists)
— resource material to be saved for future reference (metric conversion chart, nutrition labeling data)

Broadcast

— of wide appeal (TV/radio air time is more limited than newspaper space so these media require material of widest interest)
— entertaining (humorous, light, dramatic)
— visually appealing for TV (demonstrations, sample products, etc.)

What type of TV/radio program or newspaper section does it fit?

Relate the material's subject to the appropriate section of the medium. For example:

— guidelines for applying for student scholarship aid
  - print — news and lifestyles/family
  - broadcast — interview segment of a general show, public service spots, news broadcasts.

— announcement of a community blood donor program
  - print — lifestyles/family, news
  - broadcast — interview show, news show, community interest portion of a general show

— announcement of workshop about reentry employment for women
  - print — lifestyles/family/community calendar column, community news pages, community bulletin boards.

- broadcast — news show, interview portion of a general show, public service spots, spot announcements (the latter is a brief announcement by an on-air personality, such as a commentator or disc jockey)

Who is the best media contact for the material?

Here match the type of show or section of newspaper with its producer/reporter:
—news pages/show — city editor/assignment editor
—community calendar/spot announcement—social editor/public service director
—women's interest show/lifestyle pages—show's producer/lifestyle editor
—business news show/financial pages—show's producer/business editor.

Which publication or show?

Aim your placements to a newspaper, magazine, etc., or a television or radio show that relates to your target public. For example:

Public	Media mix
— business community	— financial page of daily newspaper
	— weekly business newsletter
	— business report of nightly TV/radio newscasts
— educators	— education column in weekly newspaper
	— PTA/School Board Newsletter
	— school radio program

Keep in mind that it is not the length of the newspaper article or the amount of air time on TV/radio that counts; it is overall content plus the number of people who read/hear/see your message

— a small article in a large circulation newspaper may be read by only 1 out of 5 readers, whereas a full page in a weekly newspaper may be read by more than 90% of the readership, accounting for more actual readers.

Remember, it is not the size of the publication's circulation or station's audience that counts. It is the proportion of that circulation/audience that is your target public that is important.

— a weekly newspaper may have half the circulation of a metropolitan daily, but most of its readers are your target public; while only a small percentage of the readers of a daily newspaper, with its much larger circulation, may constitute your public.

Establish your strategy

Which would present your material most favorably?

— a news release for an editor to print; or a script for an announcer to read
— a newsletter, fact sheet, etc., for an editor/announcer to use as background information
— a representative (spokesperson) appearing in person (for an interview, demonstration, etc.)
— your communications effort might include one, two or all three of the above.

If you select a written message . . .

Deliver the material by hand in order to meet the contact in person

— call in advance to set up an appointment to fit the contact's convenience (make this visit brief, and never call 1-1/2 hours before a newspaper deadline or a show's air time)
— when you meet, be prepared with:
  - written information about your group
  - enough information to answer all possible questions, even controversial questions
  - suggestions for using your material; other topics of wide interest to which it relates

- follow general interview guidelines in "You're On The Air", page 36.

OR

Send your material to the selected contact with a short cover letter introducing yourself, your organization, the material contained. Larger stations/papers prefer this.

OR

Call by phone to briefly introduce yourself, and your organization. This may be more practical than a personal visit. Make certain to follow up by sending the material discussed. (Most newspapers and stations will not accept information over the phone.)

Make sure your contact knows your name, address, phone numbers (business and home) so he/she can contact you easily for more information or a statement on a fast-breaking story.

If you select a spokesperson . . .

Select the most suitable member of your group based on:
— knowledge/experience on the subject to be discussed
— neat, attractive appearance
— alertness; ability to respond quickly and thoroughly to interview questions
— ability to express ideas and opinions well
— outgoing personality.

Prepare the following background information on the spokesperson:
— biographical sketch (2-3 paragraphs) emphasizing credentials (academic degrees, work experience, background) for speaking. If the name is difficult to pronounce, spell it phonetically.
— reproduceable photograph (check station or paper for specific needs, but generally portrait shots are preferred).

To arrange an on-air interview of your spokesperson:
— compose a "pitch" letter briefly explaining the presentation, how it relates to or is newsworthy, several ideas on points that can be covered on the air. It should be easy to read and exciting, with just enough information to "tease" the reader without giving the entire presentation. Mention visuals (film footage, slides, charts, demonstrations) to be used.
— mail the letter, and the spokesperson's biography and photograph, to the station contact you've selected six to eight weeks in advance of your goal date for the interview.
— several days after you can assume the contact has received your material, follow up with a phone call to determine the interest. Offer to send more material or set up a pre-interview with your spokesperson.
— if the station is interested, they'll establish the date and time. ALWAYS confirm this information in writing.

General tips for working with the media

Use the proper format (news release, script, etc.) for whatever material you submit. See "PR Building Blocks", page 17.

Keep deadlines in mind; submit material well in advance to allow sufficient time for rewriting, checking of facts, etc.; ten days lead time would not be too soon.

Editors/commentators have final say on copy. When you submit material, do not ask to review the final article/script.

Your material should stand on its own merit; don't ask for special favors.

Double-check all information; inaccurate material creates a bad impression and may hinder future placements.

Never use business or advertising department contacts to place material.

Don't expect your media contacts to be able to promise that they'll use your material or give it a certain amount of space or time. They can't. Accept the fact that some of your news releases will get air time or print space, and some won't. Never call and ask why and thereby question your media contact's judgment. The answer is probably:

— the story was not newsworthy or was inaccurate
— other news or an event was more important
— presentation of material was not up-to-par (news release/script was written poorly, necessitated a large amount of rewrite time by the staff, etc.).

Know the media's needs (ask your contact or request a copy of the paper/station's stylebook, if available). It helps to know:

— deadlines
— copy style
— photography policy (if a newspaper takes their own, accepts others, or doesn't use them. A TV station may or may not use still photographs on air.)
— grace period — time between submission of material and its printing or air use, where you can add last minute facts, or correct errors, if necessary
— program themes (women's interest, legislation, etc.)
— program format (interview, demonstration, etc.).

Keep in touch with your contacts even when not submitting material

— update your press lists with staff replacements, position changes, new policies, needs, etc.

Don't be ruffled when the press asks controversial questions. They know what their readers/listeners are thinking. But it's your choice as to whether or not you answer the question.

Be candid about exclusives. If you have submitted the same material to another news source, admit it. If your contact demands exclusive material, next time reserve it for his/her consideration first. If he/she does not choose to use it, you're free to interest someone else in it.

Inform the media immediately when a situation changes or an event is cancelled, so the story can be "pulled", or the interview or announcement can be cancelled.

Media representatives appreciate working with a considerate public relations chairperson. One way to maintain pleasant rapport is to send a note to your contacts congratulating them on the way they handled your material.

Directory of media contacts

TV STATION _____ Phone _____
Address _____ Deadline _____
Public Affairs Director _____
Program Director _____
Show _____ Producer _____
Air Time _____
Show _____ Producer _____
Air Time _____
Other Contacts _____ Show/Title _____
_____ Show/Title _____

RADIO STATION _____ Phone _____
Address _____
Assignment Editor _____ Deadline _____
Public Affairs Director _____
Program Director _____
Show _____ Producer _____
Air Time _____
Show _____ Producer _____
Air Time _____
Other Contacts _____ Show/Title _____
_____ Show/Title _____

NEWSPAPER _____ Phone _____
Address _____
Publication Date _____ Deadline _____
City Editor _____
Department _____ Editor _____
Reporter _____
Department _____ Editor _____
Reporter _____
Other Contacts _____ Department/Title _____
_____ Department/Title _____
Photo Policy _____
Update this information frequently.

Update this information frequently.

PR BUILDING BLOCKS

(Selecting the proper "form" to tell your story)

Public relations material is more likely to attract media attention when it is presented in the form dictated by the subject matter and the target medium. This chapter discusses the purpose, structure and audience of these "forms" as PR building blocks. The writing techniques they require are detailed later in "Sharpening Your Writing Skills," page 23.

Release

A release is a short, factual description of or point of view on an event or issue prepared for the media; it is also referred to as a press release or news release. A release to print media (newspapers, magazines, etc.) is written for the eye rather than the ear. To avoid heavy editing it should generally be kept to one page. See "Sharpening Your Writing Skills", page 25.

A release can also serve as background material for the broadcast media but for on-air use, it should be rewritten in the form of a script. See "Sharpening Your Writing Skills", page 27.

There are several kinds of releases, depending on the timing, origin, etc. A release may be one or more of the following types:

Advance

Covers an event, project or activity scheduled for a future date.

Its purpose is to attract attention and create interest.

An example can be an advance release announcing an upcoming seminar. The release should contain:
— speaker's name, address, title and topic of the speech
— purpose or significance; reason for the event or why it is important
— name of the event, and the sponsoring organization along with brief information on the latter's goals, membership, etc.
— extra details; background information, if important; unusual facts
— exact date and time of event; include "open to public" if the public is invited. Otherwise readers/viewers/listeners will assume the activity is for members only.

Current

Reports a subject which has just happened and is timed for immediate publication.

Its purpose is to inform readers/viewers/listeners of significant happenings.

An example can be a current release on a monthly meeting. It should state:
— the most important things done or said and by whom
— what action was taken
— who received awards
— what plans were made.

A release isn't a secretary's report; don't give all the minor details.

If, in your opinion, the meeting produced nothing significant, forget it — don't do a release.

Frequently, a well-written current release can be more valuable to your organization than the meeting itself. You may never reach certain people through your organization but they may learn about it through releases that are printed or aired.

Follow up

Explains the result or conclusion of a previously reported subject or event after an extended period of time, i.e., six months later, anniversary, etc.

Example: findings of a year-long research study on the spending habits of senior citizens.

Timeless

Covers basic material which can be published or broadcast at will; timing is less crucial to its information or its appeal to the readers/viewers/listeners than in other categories.

The many types of feature stories, which will be explained shortly, are considered in this category.

Example: interview with an expert in a particular field, community programs held to discuss library services, or recreational programs.

Headquarters

A release originating from organization headquarters on a national event, topic or viewpoint. These should be localized. See "Sharpening Your Writing Skills," page 28.
Example: your organization takes stand on national political, economic or moral issue.

Local

A release originated with a limited geographic area of the medium. This is "hometown" news.
Example: member of your organization receives award from community group.

Exclusive

A release given solely to one newspaper or TV/radio station for their use only.

Broadcast media releases — scripts

A manuscript prepared for use on radio/television. See "Sharpening Your Writing Skills," pages 27, 32, 33.

Can be submitted in print for reading by on-air commentator or announcer.

Can be submitted as a voice or video tape of the group's spokesperson, or an event, etc.

Keep it short; remember your audience will be hearing, not reading your message.

There are a number of possibilities for use of your material:
— straight newscast
— public service announcement
— talk show

Feature story

Differs from a release in purpose or intent.
— releases report an event, an idea or a situation
— features interpret, add depth and color to news, instruct or entertain

Features tell the unique, dramatic, unusual
— should help, inspire, encourage or entertain
— should give enough information to reader to understand what's being discussed

A feature should be friendly and informative
— it's a detailed presentation of facts in an interesting form
— it's adapted to rapid, easy reading
— it can include a point of view

Choose the style to suit the story
— put personality into the article with first-person words, such as "I" or "we".

The main thing is to have an interesting lead, or beginning, to attract and hold the reader's attention
— content should keep reader entertained throughout the text
— allow reader to remember something significant after he/she reads the feature.

Types of feature stories:
— how-to-do-it articles feature a step-by-step process of doing something. For example, you might write an article on how a local citizen set up a successful business after completing an adult education course about starting a small business.
— news features combine a news event with human interest details. A new national officer in your organization, for example, merits a feature story (qualifications, personality and opinions).
— people are interested in others — their successes, failures, problems and what they did to improve themselves.
— personality articles — write about officers of your organization, their concerns and community contributions, how they share their talents with others, etc.
— experience features might be third-person experiences, in which you tell another's experience. Or it might be a personal experience which only you can write because you were involved.

Photographs

The photographer

Newspapers and television stations generally staff expert photographers/film crews. They may be assigned to cover your event by an editor who has learned of your event by an advance release.

Since the photographs taken by a station or newspaper photographer become the property of the company they represent, you will have to hire another photographer to get pictures for your use and placement with other publications or stations.

Professional photographers can be hired through:
— news agencies or studios listed in phone directories
— some newspapers which provide this service for a fee
— some portrait photographers.

The photographs

When working with a photographer or taking your own pictures, follow these guidelines:
— generally take black and white photographs for newspaper reproduction, color for TV or magazine use.
— Newspapers prefer glossy prints (developed with a shiny surface for better reproduction) that are 5"x7" or 8"x10".
— television reproduction requires matte or dull-surfaced photos, which won't reflect studio lights. Pictures blown up to poster size are best, but 8" x 10" size will also do. Check station requirements.
— plan your subject matter, as candids are unsuitable for publicity use. Instead, decide who or what will be photographed and try to do this before the event begins. For instance, photograph a speaker at the podium before his/her speech rather than from awkward positions during it; also to avoid obstructions such as audience heads, table flower arrangements, etc.
— try to photograph a new, different, fresh and interesting angle in a news event.
— study types of photographs being used in the media and strive to provide a fresh approach.
— pictures with emotional appeal rank first in any readership survey. Try to include the human element in your photographs.
— screen and select photographs carefully, discarding those that don't tell your story.
— choose the background carefully. Try to avoid signs over your subject's head and bold-patterned wallpaper or other busy backgrounds that detract from the subject.

— place your subject at least six feet from a wall to avoid harsh shadows in the picture.
— stand at an angle to any wall area being used as a background to avoid "hot spots" in the picture.
— limit the number of people in the picture, preferably to two or three. Pose them close together to avoid having a great expanse of dead space in the picture.
— take close-ups. They're more detailed and reproduce better than shots full of empty surrounding space.
— show action. Have the person(s) doing/looking at something. A point about 18 inches to the photographer's right or left is ideal as a focal point for subjects.

Distributing the photograph

Always issue captions with photographs. A caption is a brief outline that identifies the people or object(s) pictured, and tells the news activity in which they are participating.

Type captions on plain paper, and also include your name, address, and affiliation. If the photograph accompanies a release, the caption should indicate the same release date.

Tape or rubber-cement the front of the caption to the back of the photograph and fold it up over the picture face. Make sure all copy is visible. Never write on the picture itself, front or back. See "Sharpening Your Writing Skills," page 31, for format.

Submit photographs to publications as soon as possible after the pictured event. Three or four day old banquet or meeting shots are too old for daily newspapers. (However, they may be suitable for weekly papers.)

Newsletter

A printed page, publication or small newspaper with information of interest to a specific group.

Serves as an ongoing source of current news and information to keep members and other recipients, such as the media, up-to-date about an organization's activities, viewpoints, etc.

Advantages of a newsletter
— provides an alternate method of communications when your message doesn't warrant media coverage
— less expensive than contacting members personally or holding meetings
— allows complete control over the message and how often you send it
— you can present almost any message with words, illustrations and an attractive layout.

Problems with a newsletter

— takes time, talent and effort
— cost per copy is usually high
— you may find it hard to establish and maintain a good mailing list.

Newsletters should include specialized news not available in newspapers and magazines, i.e., its contents should be geared to the needs and interests of its readers. For example:

— organization's activities
— news of members
— meeting schedules
— current and future projects
— accomplishments or honors
— problems faced by the group

Choose an editor who has:
— a real feeling for news

— the ability to edit information from many sources
— a thorough knowledge of the organization, its goals, activities and members
— can give a clearcut view of the many facets of your organization to other members and outsiders
— a successful editor:
  - keeps in touch with his/her sources
  - maintains a story file of story ideas, clippings and any relevant material for developing future newsletters.

Guidelines for creating a newsletter

Choose a title that identifies your group.

Choose appropriate artwork, if there's a printed heading (masthead).

Determine the frequency of publication (monthly, quarterly, etc.) considering these factors:
— money available
— time available by the editor to do the job well
— extent of newsworthy information to be published.

Develop a mailing list
— contents are to be directed primarily to an organization's membership but it can have information significant to the media, legislators, etc.

Determine the publication's format

Layout, number of pages, printing or reproducing method depends greatly on the appropriated budget and your objectives.

A four-page newsletter, size 8-1/2" x 11" is a common format.

Consult more than one printer to get alternate printing techniques and their cost.

Use paragraphs often to create white space throughout the body of the message and to help your reader visually work his or her way through what you've written.

To make certain parts of your message easier to grasp, use indentations, bold-face type, other techniques.

Narrow columns speed reading. On 8-1/2" x 11" paper, try two columns with plenty of white space surrounding each.

Try adding color by using flat-finish duplicating paper in buff, yellow, pink, green, blue or white.

Fact sheets

Background information about an organization, its goals and purposes, its membership, size, professional sections, headquarters, activities and other related details, generally written in outline form.

May range from one-page mimeographed sheet to a printed pamphlet or folder.

Valuable source of information for the media, speakers and other contacts unfamiliar with the organization.

Used to accompany news releases, broadcast media releases, business letters, etc. A valuable addition to comprehensive press kits for special events or functions.

Speeches

Summaries or verbatim reprints of a speaker's presentation — expresses his/her opinions.

Useful for media when the topic is newsworthy.

Full text should be available to the media covering a speech in person so that they can make changes or note special points.

Written copies of speeches prevent accidental misquoting in media coverage.

Press kits

A collection of related printed material (releases, fact sheets, photographs, speeches, etc.) provided to the media for their publication/airing or background use.

Useful for a special event or a function to maximize the public relations and publicity potential for the media and other key communicators who attend.

Can also be used to familiarize media with the structure, membership and goals of your organization.

Interviews

Person-to-person discussions in which an editor or commentator talks with a spokesperson, official or guest speaker.

Interview techniques are explained fully in "You're On The Air," page 36.

Exhibits

Displays at conventions, conferences, seminars, etc.

Purpose is to increase participants' awareness of an organization, its activities, its products or services, and other relevant facts. It should give the viewer a message to help change his/her attitude towards something, encourage action or give a new idea.

Exhibits can vary from a modest concept manned by appropriate personnel to an extensive display of demonstrations, product sampling, educational materials, sign-ups, etc.

A well-planned exhibit stops viewers and encourages them to take a second look.

The exhibit should involve the viewer and give him/her something to do or someone to talk with.

An exhibit should have a center of interest, balanced form and color and express only one idea.

A good background strengthens your exhibit.

Cost of an exhibit depends on how you decide to visualize your message and if you prepare the display yourself or have it done by a studio.

SHARPENING YOUR WRITING SKILLS

(Writing effective public relations material)

Before you write . . .

Determine your objective:
— inform
— persuade
— explain
— interpret
— entertain
— motivate
— publicize.

Stick to your goal — one main thought is best. Include:
— important facts/issues
— quotes to add interest
— other necessary details.

Write to your audience
— subjects of interest
— education level
— technical knowledge
— beliefs, values
— existing attitude towards the subject
— demographics (age, sex, ethnic group, income, etc.)
— problems, needs.

Choose the appropriate PR format. See "PR Building Blocks", page 17.
— release — print media
— script — broadcast media
— newsletter — membership

Select your approach . . . how you will present your story:
— in chronological order
— state the objective first, then substantiate with facts
— reveal the facts and build up facts to a conclusion
— flashback (begin in the present time and revert to an earlier date).

Outline your thoughts
— let your thoughts flow rapidly on paper
— sort out unnecessary facts
— put remaining facts in a logical order according to the desired approach
— begin writing, connecting thoughts in order of outline.

General guidelines

Use strong words

Use active words to add zest to your writing and shorten sentences.
— passive words make lazy sentences

Use: A new lighting system has improved night games at Belleview Play Field.
Not: Some improvement was effected in night games as a result of the installation of a new lighting system.

Use active verbs instead of nouns derived from verbs (words ending in -tion, -ity, -ing such as examination, utility, viewing).
— change words with these endings to verbs in your writing. It may be done by only changing the word, or it may require changing the entire sentence.
Use: Mary examined the building in an hour.
Not: Mary completed the examination of the building in an hour.

Use colorful words in place of ordinary words to add variety and vividness to your writing.
Use: The old man shuffled along the street.
Not: The old man walked down the street.

— sometimes replace the word "said" with a suitable synonym, such as:

divulged	quoted	cited
reported	told	admonished
listed	explained	wagered
remarked	announced	affirmed
recognized	exclaimed	described

Use specific, concrete words and terms. These are words you can see, hear, touch, smell or taste.
— avoid abstract words — names of ideas, a quality or a generalization.
Use: a 30-minute lunch
Not: a quick repast

Use simple, familiar words — ones learned early in life.
Use: try
Not: endeavor

Use non-technical words, when possible instead of technical ones.
— if you must use a technical word for accuracy, define the term immediately, or follow with clear examples
— try to use words with meaning to your readers. Environment, education, experience all shade the meaning of words.
Use: Breckenridge University is sponsoring a symposium on photokinesis, motion or activity induced by light.
Not: Breckenridge University is sponsoring a symposium on photokinesis.

Use present tense words to shorten your writing; be vivid, current, alive.
Use: are
Not: obtain

Use short word. Words become harder to read as you add more syllables to them.
— for easy reading, aim for 100 to 130 syllables per 100 words
Use: so
Not: accordingly

Create new ways to express ideas. Avoid out-of-date or overused terms:
— bury these cliches:
- conspicuous by their absence . . .
- all in all . . .
- last but not least . . .

Use working words. Words that don't contribute to meaning or understanding weaken your message. Don't waste time, paper and space.

Use	Not
because	due to the fact that
soon	in the future
for a week	for the period of a week
only	nobody else but

Write clear sentences

Aim for an average sentence length of 17 to 20 words.

Vary the sentence length to give your writing a smooth, live effect.

When writing for readers with low educational levels, use an average of 10 words or less per sentence.

Include one idea in each sentence.

Use few compound and complex sentences in your writing.

Minimize the number of prepositional phrases in your sentence.

Vary the way you start sentences. End a sentence with a forceful word.

Check your writing for unclear pronoun references, badly placed modifiers, or passive voice.

Make sentences more effective by rewriting or editing them.

Write short paragraphs

Express only one idea in a paragraph. Include other sentences to discuss the main idea. Limit to three or four lines.

If possible, write the most important idea first in the paragraph.

Paragraphs create white space in writing and help readers work their way through a page.

If a person sees few paragraphs and little white space on your page, you may lose a reader.

Bridge the gaps between sentences and paragraphs with transitional words like: likewise, again, besides. Transitional phrases include: for this reason, on the other hand, in addition, for example.

Group similar ideas to help your reader grasp the message quickly and easily.

Use subheadings to break up solid paragraphs of type.

PR writing guidelines

How to write a release — see release format, page 30

Start by summarizing the story in the first sentence, called the lead. Include:

— WHO..... said or did something
— WHAT.... was said or happened
— WHEN.... it was said or happened
— WHERE.. it was said or happened
— WHY..... it was said or happened

Example: the National Cancer Center (WHO) will move into a new headquarters building (WHAT) at 2010 Wilmington Avenue, N.W., Washington, D. C. (WHERE) on Wednesday, March 15 (WHEN) to provide better facilities (WHY).

Incorporate facts in descending order of importance, known as the inverted pyramid technique.
— enables readers to get the most important information first
— permits editors to cut stories if time or space is limited without omitting crucial information
— for these reasons, keep your key points, names, etc., high in the body of the copy.

Be direct
— use adjectives sparingly
— eliminate unnecessary information and facts; just use highlights
— a release should be one or two pages long, never longer.

Cover only one topic in a release. It's better to write a separate release on each topic than to combine two or three ideas in one release.

Use direct quotes to add credibility and interest to a release
— the more important or famous the person, the better (it's more newsworthy)
— in a news story quote, don't editorialize

Don't Write: **The National Investor Relations Association has inaugurated a new service that will prove popular with investment counselors and consumers alike.**

Write: **The National Investor Relations Association has inaugurated a new service that it feels will prove popular with investment counselors and consumers alike.**

Be specific; say something
— content should be informative, not just descriptive
— give results, end products, outcomes

Don't Write: **The Academy of Natural Sciences held a meeting last month.**

Write: **The Academy of Natural Sciences voted to support stricter gun control legislation at their meeting last month.**

When you ask questions, answer them immediately
— and, never ask questions in the lead. Questions burden the reader. Your job is to inform.

Don't Write: **What is a lobbyist?**

Write: **A lobbyist is . . .**

Avoid negatives
— don't mention things your group didn't do, meetings not attended, unknown information.

Relate material to the readers to whet their interest and encourage reading, attendance or whatever

Don't Write: **What do you know about the rising cost of education?**

Write: **There are five important laws pending that could save you a hundred dollars a year on your child's tuition.**

Don't start the story with an announcement

Don't Write: **There a meetng of the Academy for Urban Leadership on . . .**

Write: **The Academy for Urban Leadership decided to support the upcoming urban revitalization workshop during its recent meeting.**

It is better to use "you" versus "we".

Support all facts and figures for credibility.

Follow the media's writing style
— study the media to learn its style; read issues, listen to programming
— request a copy of the stylebook and follow
— refer to the stylebooks listed in "PR Resources," page 55.
— in general:
- use commas where it will make your message clearer
- a sentence that needs a semi-colon should be broken into two sentences
- use a colon to call attention to something
- use questions and question marks sparingly
- don't overuse exclamation points
- make sure to use quotes around verbatim statements
- avoid parentheses as they complicate reading
- never underline. If a fact is that important, repeat it again in another way (quote, paraphrase, etc.).

Type all copy double space on 8-1/2"x11" paper, using one side only. See Release Format Page 30.
— set typewriter for 62 characters to a line
— give your full name, affiliation and address in the upper left hand corner
— put the release date (For Immediate Release or For (date) Release) in upper right hand corner
— begin your story one-third way down the first page
— if release is longer than one page, write "more" at the bottom of each page
— indicate the end of the release by typing ### signs centered below the last line of copy

How to write a caption — see caption format, page 31

Provide a capsule summary of the action taking place in the picture.

Should contain all the essential information from the story's lead.

Identify people in photograph from left to right.

Should contain enough information to stand alone without a story if that is the editor's need.

Type on the lower portion of 8-1/2"x11" paper
— double space
— identify yourself, your organization, etc., as on the release
— include release date.

How to write a broadcast media release - script — see formats pages 32-33

In general, follow the above instruction for releases with these particulars:
— write all copy for the voice rather than the eye, i.e., how it sounds, not how it reads
- less formal than printed copy
- don't use full words, use contractions
  Example: Use "don't" instead of "do not"
- follow normal conversation guidelines for sentence structure, vocabulary, etc.
- use simple, descriptive words that form pictures, giving dimension and color
- avoid tongue-twisting phrases or complicated sentences
- keep verbs in the present tense.

For TV scripts synchronize copy with slides, demonstrations or other visuals
— slides/pictures, etc., should flow smoothly at an interesting pace
— demonstrations should be lively to keep the viewer's attention

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Type all copy triple spaced on 8-1/2"x11" paper, using one side only:

— begin message one-third way down first page
— leave ample margins
— for radio, never submit material on onion skin paper
— supply station with two copies of material to be read on air
— give your full name, affiliation and address in the upper right hand corner
— specify exact dates in the upper right hand corner
  Write: "For Use Monday, July 8 through Friday, July 12," or, if timing is not crucial write, "For Immediate Release"
  Don't Write: "For use Monday through Friday"
— time the script and count the number of words. Position these prominently on the first page. Radio timing is about 10 seconds for 25 words. TV runs slightly slower.
— write out all abbreviations, titles, names
— spell difficult names/words phonetically
— indicate additional pages and end of the script as with print media releases.

Localizing material

News or information concerning the populace of a limited geographic area is considered "local". That area can range from:

city or hometown	district	region
county	state	

Material that is "localized" is more attractive to the media serving a particular geographic area. The reasons for this are:

— area media can't compete against national magazines and network television on national or international news, so they concentrate on local material.
— large metropolitan daily newspapers publish special editions for various portions of their readership area in order to compete with small town and suburban weekly papers.
— the local media are generally understaffed and need public relations chairpersons to assist them in gathering news.
— the readership/viewing or listening audience wants to know what the local groups, persons, etc., are doing. They also enjoy reading or hearing about neighbors they know personally.

Material the PR Chairperson receives from the organization's headquarters should, therefore, be "localized" for greater pick up.

— rewrite the material inserting the name of an appropriate local person where possible. This need be done only once every three paragraphs or so, and if possible should contain more information than that person's name, such as background, alma mater. This information should be dispersed throughout the material to discourage an editor from deleting it.

  Example: if the national release explains what the organization is doing to support pending legislation on the national scale, quote a club officer on what your local group is doing in conjunction with the headquarter's efforts.

— rewrite the material, concentrating on the hometown angle throughout the release.

  Example: a national release may announce the opening of a new headquarters building. To localize the story, do a story on what the president of the local group thinks of the new building; how it will serve local chapters, etc.

Always make certain material contains the name of the local contact person, as reporters may not have the time or finances to contact the national public relations chairperson.

Editing your work is important

Before producing or mailing any material:
— correct grammar, punctuation, spelling
— check facts such as titles, dates, figures
— have someone else read to check for typing errors
— rewrite awkward sentences
— re-read to be sure thoughts and facts follow logically.

Release format

Your Name
Organization
Street Address
City Address

Your phone number

Release Date

Headline

Body copy begins here, double spaced, 62 characters to a line.

# # #

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Caption format

FOLD HERE

Your Name
Organization
Street Address
City Address

Your phone number

Release Date

Headline
(should correspond with release
if included with one)

Begin copy here, double spaced.

# # #

31

Broadcast Media Release
(TV Script Format)

Your Name
Organization
Street Address
City Address

Your phone number

Title of information

Release Date

Headline

Time: _____ seconds

Words: _____

VIDEO	ANNCR
Slide no. _____	corresponding copy goes here, triple spaced.
Slide no. _____	.....
Slide no. _____	.....

# # #

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Broadcast Media Release
(Radio Script Format)

Your Name
Organization
Street Address
City Address

Your phone number

Release Date

Headline

Time: _____ seconds

Words _____

ANNCR: begin copy here, triple spaced

# # #

YOU'RE ON THE AIR

(Getting your message across in person)

Select a spokesperson

Determine which member of your group would be most effective, based on:
— thorough knowledge/extensive experience on the subject to be discussed
— neat, attractive appearance
— outgoing personality; should be warm and relaxed in order to interplay with commentator
— good speaking voice. In radio particularly, it's important not to have heavy accents or distracting speech impediments.
— poise. Should be able to handle difficult questions or situations. On TV should not have obvious nervous mannerisms such as hair twirling, fidgeting, etc.
— articulation; the broadcast media require that spokespersons speak clearly and get to their point immediately.

Preparing your spokesperson

As public relations chairperson, you may also serve as your group's spokesperson. Or, you may be called upon to prepare someone else for the position. You and/or your spokesperson should:
— watch/listen to the show to learn its format; get an idea of the host/hostess' personality and style
— drill the spokesperson on all angles of the assigned topic
— rehearse the appearance
  • do a dry-run of any planned demonstrations, timing them to fit the air time allotted.
  • role-play to imitate the on-air situation and practice conversing with and answering the commentator
  • familiarize spokesperson with any planned audio-visuals, such as charts, props, slides, etc.
— anticipate tough or embarrassing questions
  • determine beforehand whether and/or how are you going to respond to them.

Clothing guidelines for TV

Wear non-distracting clothing and accessories:

— no large prints/patterns, overwhelming scarves or ties, or noisy jewelry or loose change in pockets.
— remember that the camera adds 10 pounds.
— wear solid color clothing in either bright or subdued colors, avoiding black and white and shiny fabrics.
— don't wear baby-blue if slides will be superimposed behind you; you'll blend into the background.
— women should remember that A-line or flare skirts "sit" better than straight skirts on TV. Judge whether to wear pants by how they look on camera.

In considering make-up:
— women should wear street make-up. Be conservative with eye make-up in particular; white eyeshadow is too harsh and some greens and blues create distorted shadows. Keep false lashes subtle.
— larger stations will have trained personnel for men or for any necessary touch-ups.

If you wear eyeglasses, check with the stage crew to see if they create a glare. They may prefer that you don't wear them.

Voice guidelines

The following are important for TV; particularly so for radio, where your voice represents you 100%:

— avoid nasal or whiny talk which tends to become abrasive.
— avoid rapid speech, or rambling which are distracting to listeners. On the other hand, avoid slow speech which becomes boring.
— avoid monotonous tones, high pitches or whispering.
— try not to "pad" your speech with phrases like "you know," "ah," "perfectly clear," etc.
— don't speak through your teeth or with your mouth nearly closed.
— practice at home by talking before a mirror, or by taping your presentation.
— maintain an even speaking pace; sometimes fatigue diminishes the speed toward the end of a show.

Interview pointers

The following pointers are helpful in any media interview:

— have an interest-getter ready to start the interview. Some unusual piece of information helps to get the conversation rolling.
— avoid yes-and-no answers, as these cut off conversation. Answer questions fully and concisely within a reasonable length of time.
— be prepared to keep the conversation going without prodding from the interviewer.
— have the facts to back up your statements.
— never use absolutes. Instead, use qualifications such as "generally speaking" or "on average."
— don't be ruffled when the press asks controversial questions. They know what their readers/listeners are thinking. But it is your choice as to whether or not you answer the question.
— discuss, never argue, critical issues.
— answer the questions you're asked. Never give prepared answers to the wrong questions.
— edit as you talk; be concise.
— try to reflect the feelings of your organization rather than your personal opinion.
— keep the interviewer on the subject.
— help get your message across by raising questions you are prepared to answer.
For example:
  - "did you ever think . . ."
  - "have you . . ."
  - "what do you think about . . ."
— personalize your discussion by occasionally addressing the interviewer by name.
— Keep in mind than an interview is a conversation, not a monologue.
— don't make up answers. Acknowledge the fact that you don't know an answer; refer to an authority, or offer to get the information for the interviewer.
— keep abreast of your subject and others which may affect it.
— prepare anecdotes to use as fillers if the conversation slows.
— remember, practice and preparation are the best cure for nervousness.
— arrive early so you can relax before the interview.
— don't give your entire story in a pre-interview with the associate producer or on-air personality; summarize what you'll say later.

General on-air guidelines

Talk slower-than-real for TV, regular pace for radio.

Think of the camera as another person and occasionally include it in your eye contact.

Never talk down; keep your chin up; keep eyes level.

Keep your demonstrations simple with few items; information also should not be too complicated.

Ignore studio distractions, concentrate on the interviewer and the camera.

Use visuals such as film footage, slides, charts and props to assist the spokesperson's production. Remember to keep these clear, colorful and simple, and inform the stage crew of these well in advance so they can be set up.

On radio, don't rattle pages, jewelry, loose change or keys in pocket.

For TV demonstrations, play to the camera, not to the host/hostess. Hold up products near (not in front of) your face so the camera can get both.

The red light atop a television camera indicates it is in use.

Delayed broadcasts

Don't overlook the possibility and flexibility of tape and film
- an interview can be recorded, taped or filmed when it is mutually convenient, then aired at a more desirable time.
- spot announcements, if recorded or taped, can be aired a number of times.
- if less air time than planned actually becomes available, a taped or filmed program can be edited to fit the available time.

Schedule TV-radio appearances or arrange in-person meetings with the print media according to the techniques in "Meet the Media," page 11.

SPECIAL OPPORTUNITIES

(Special events can help spread your message)

What makes an event special?

Any planned gathering of a group of people can be turned into a special event. Those attending may or may not be members of a particular organization, but they do share a common interest in the event and/or its goals.

Many of your organization's activities provide excellent public relations opportunities. Special events are valuable tools in getting a message to your target public.

The possibilities are limited only by the imagination and resources of the planners. Here is a partial list:

Benefit Balls or Dances	Luncheons/Teas
Ceremonies	Parties
Contests	Seminars
Conferences	Tours
Exhibits	Workshops

You can plan a special event to:
— convey a positive image of your organization
— dramatize an idea or philosophy
— raise funds for the organization's use or for donation to another group
— create or maintain membership unity
— alter opinions/motivate corresponding action
— recruit new members
— publicize the organization; its activities, goals
— entertain members and guests
— educate or inform members.

Plan publicity into your program

Public relations may not be the primary reason for sponsoring a special event, but publicity can be a major benefit of the program.

— to maximize the public relations results of special events, build publicity into the program from the early planning stages.
  - evaluate suggestions for all facets of the program (theme, slogan, date, location, guests, speakers, etc.) according to their newsworthiness. See "What Makes News," page 7.

— consider the public relations potential of an event as you plan it. Ask yourself:
  - will the timing conflict with other predictable stories?
    E.g., graduations, holidays or other seasonal materials.
  - is the location too far for commentators/reporters to attend on their busy, limited schedules?
  - does the hotel or meeting room have adequate lighting for camera crews? Is a separate room available for press facilities, such as typewriters, individual interviews?
  - is the location of interest to the media or newsworthy so that it will encourage their coverage of your event in person?
  - are your participants newsworthy? Will they draw media representatives from other areas or coverage in the media of other areas.
  - will the event have far-reaching consequences so that media outside the local area will also be interested in the event?

- can the event be co-sponsored to generate wider interest and media coverage?
  e.g., A "Women and Finance" workshop could be sponsored by your organization and the local bank. Or, the credit department of a local shopping center.
- is the event sufficiently distinctive for your organization's national publication to cover?
- will the event attract prestigious persons as speakers/guests? This includes officers of your organization at district, state and the national level as well as government leaders, etc.
- does the event have an imaginative, provocative theme or slogan that will draw media attention?
- e.g., "A Declaration of Interdependence: Education for a Global Community" — NEA.
  "Landing a Job in a Sea of Troubles" — (an employment seminar)
- can you reinforce the theme by incorporating it in the entire event — speeches, invitation motif, etc.?
  e.g., "A Declaration of Interdependence" — issue invitations on scrolls, perhaps written in the style of 1776
  "Landing a Job in a Sea of Troubles" — send invitation rolled up in corked bottle; seafood menu
- will unique/famous entertainment be featured?
- are the decorations/accommodations photogenic according to media standards?
- is the topic of interest to non-members?
- will the event reveal solutions to day-to-day problems experienced by a wide variety of people?

Remember, public relations benefits special events as much as vice versa. Successful pre-event publicity can increase attendance and help guarantee success.

Planning a special event

The planning stage is crucial in determining success or failure. Here are steps to follow:

1. Appoint a steering committee

These chairpersons will then choose their own committees. The major committees are:

— General - coordinates efforts of the various committees; makes final decisions; handles finances.
— Program - responsible for the content of the event; invites and works with speakers.
— Arrangements - coordinates the physical plant needs of the event; decides on the meeting room, hires caterers, rents chairs, tables, etc.
— **Hospitality/Registration - prints and issues invitations, handles registration, prepares name tags, greets members and guests, acts as host/hostess at the event.**
— Publicity - invites the media, issues press releases, assists reporters attending the event, arranges press interviews with speakers, guests or prominent members.
— According to the nature of the special event, these additional committees may be needed:

- speakers
- invitations/reservations
- audio-visual equipment
- awards/prizes

2. Estimate a budget

Before any money is spent or obligations incurred, all revenue and expenses should be estimated and recorded. A system of payment should be organized. Budget categories may include:

Food/catering
Meeting Room/Hall Rental
Publicity
  printing
  signs/displays
  press material
  photographs
Transportation, Hotel
  Accommodations
Speakers' Honorariums
Awards/Prizes
Flowers/Decorating
Gratuities
Telephone, Postage, Messengers
Electricians/Carpenters
Audio-Visual Equipment Rental
Programs or Give-Aways
Chair and Table Rentals

3. Set up a master plan

This will guide committee efforts and provide a detailed description of the event to the entire organization. It will include:
— theme and type of event
— proposed agenda — timetable of activities on the day of the event
— budget estimates (per suppliers)
— program for the event: tentative content, speakers
— publicity plans; estimated media coverage
— list and calendar of preliminary activities leading up to the major event
  - invitations to speakers
  - mailing of invitations
  - publicity materials to media
— follow-up activities — thank-you's to participants, reports.

4. Hold occasional progress meetings

Schedule as necessary to keep sponsoring group and committee heads up-dated. These also serve to stimulate committee workers. Points to be covered include:
— is the committee on schedule?
— is the committee on budget?
— are there major problems?
— are there new and interesting developments?
— do chairpeople need more help?

See "Organizing and Carrying Out a Public Relations Seminar," page 43, for general organizational recommendations pertinent to a variety of special events.

Publicizing the event

Before the event

Determine your target public according to the event's goals:
— fund raising - general public
— promote an opinion - thought leaders such as legislators, educators, etc.
— educate or inform members - membership

Select the most effective media to reach your target publics:
— refer to "Meet the Media," page 11

Prepare and distribute information to the appropriate media. Some examples are:
— announcement release containing date, time, location, nature, and objective of the event. Also include anticipated audience. If guest speakers will participate, mention this and include brief biographies. Include the topics of their speeches. This should be done two months before the event.
— committee release — shortly after the announcement release (six weeks before the event) issue a release listing committee assignments. A photograph of the first planning session could be included.
— invitations - you may wish to extend special invitations to those media representatives you feel would be particularly interested in the event and would prefer to "cover" the event in person rather than just receiving press releases.
  - invite the press as far in advance as possible to avoid reporter scheduling conflicts, and allow editors to schedule copy assignments and layouts

- brief, factual invitations are most effective. Follow a form similar to this:
  To: Editor's name
  From: Publicity Chairperson with phone number
  Event: Brief description
  Date: Day of week and calendar date
  Place: Be specific with floor or room name or number
  Time: Note time major speaker or presentation is to take place.
- a personal phone call can be made to confirm press acceptance
- remember, the press is always admitted gratis.

— feature releases — to get additional advance publicity on the event, think of unusual angles for stories, such as:
- an inside look at how a committee operates
- unusual efforts or effects the committee is planning for the event
- personality features on the speakers, honored guests
- local residents' attitudes (if positive) toward the event or its sponsoring organization
- extraordinary decorations, motifs and their designer
- the anticipated result of the event, e.g., passage of pending legislation
- a special menu, how it is prepared and by whom.

At the event

Have hosts/hostesses assigned to greet and assist the press in attendance

Reserve and label ("For Press Only") an area for press use
— at a luncheon or similar situation, designate a table as close as possible to the podium and at the same time near an exit so a reporter or photographer can leave if necessary
- make certain at least one member of the publicity committee is assigned to each table
- have spare seats available should more people attend than replied
- be certain waiters provide attentive service

— at a large or longer event have a special separate press room available
- stock the press room with press kits, chairs, tables, phones, pads and pencils
- schedule a publicity committee member to be in attendance at all times
- have comfortable chairs and refreshments for reporters.

Distribute Press Kits to media representatives. The components of the kit may include:
— announcement of event; information on its highlights
— historical background describing events or activities preceding this event
— biography or fact sheet of sponsoring group. Use the event to retell the story of your organization.
— program and people - list the agenda, participants in a brief, factual manner. Include concise explanations where necessary.
— honored guests - list dais guests or notables who will be in audience. Give their titles or backgrounds where helpful.
— speakers - include their biographies and either their speeches verbatim or an excerpted version.
— explanations of special entertainment, menus or decor
— post-event release for press use verbatim or for reference when writing their own story.

After the event

Send polite, short thank you notes to those media representatives who attended in person

Send press kits to your media contacts who missed the event, with a cover note saying you were sorry they were unable to attend.

Prepare a follow-up release summarizing the event and distribute to all media. Include an appropriate photograph, such as the keynote speaker and the event's chairperson.

ORGANIZING AND CARRYING OUT A PUBLIC RELATIONS SEMINAR

(Explaining the "how to's")

The public's image of an organization depends to a great extent on the organization's communications skills. A seminar can be an effective training device to help your entire organization become more aware of the value of public relations and the effective use of its tools and techniques. Participants will gain confidence in their own abilities and improve their communications skills.

Basic steps in organizing a PR seminar

1. Appoint a committee and set up a timetable

Organization is the key to an effective seminar. It is a sizeable undertaking and is more readily accomplished by a committee than by one person. Appoint a central committee about six months in advance, then assign each member one area of responsibility such as:

- program
- speakers
- accommodations
- publicity
- invitations/reservations
- audio-visual arrangements

The next step is determining the date and working out a planning schedule. When selecting a date, make certain there is no conflict with another activity in which participants might be involved, a national or religious holiday, etc.

Here is a suggested timetable to use as a guide in planning your seminar:

6 months ahead

- confirm location and adequate accommodations for the selected date (hotel, rooms, meals, etc.)
- determine your guest list or how you'll promote seminar to the entire group
- develop an outline of the seminar's content and format
- identify a roster of speakers to be considered

4 months ahead

- invite speakers
- prepare/print guest invitations, arrange for promotion in organization's and other appropriate publications

3 months ahead

- mail invitations asking for a prompt response

1 month ahead

- review outline with speakers
- use promotional mailing/publicity to remind guests that event is approaching.

— arrange meeting room layouts, order audio-visual equipment
— determine menus
— confirm expected attendance with caterer
— confirm number of guest rooms with hotel
— finalize printed literature for participants.

2. Identify your audience

Seminar content, location and timing will be determined primarily by participants. A key task is to identify who will be interested and will benefit from attending. Consider:

— number and structuring of organization - officers/leaders
— general membership interest
— special guests, i.e., district, regional, national representatives
— nonmembers who might work in related capacities and could benefit from attending.

3. Determine the content of your seminar

The public relations material you include in your seminar should be geared to the audience:

— their present knowledge of PR
— their PR problems/needs
— their special interest areas.

Specific goals
— enhance the image of professionals in your field/community by identifying and developing credible spokespeople
— promote public relations efforts by individual members
— improve the communications skills of the officers/leaders.

Time allotted
— weekend seminar
— one-day seminar
— series of workshops

Available resources
— budget
— speakers
— audio-visual capabilities

Since needs will vary from group to group, the content of individual seminars should also vary. As a general guide to the subject of public relations, you may wish to follow the sequence of topics in this PR Guide. A session can be devoted to each topic.

Here is a synopsis of the content of each of these sections, plus suggestions for resource persons:

— a basic approach to public relations
  • an explanation of what PR is, how it works, why it is important, how to use it effectively
  • resource: a public relations professional
— what makes news
  • a discussion of the criteria used by the media for determining newsworthiness
  • resource: media representatives from both print and broadcast media, perhaps in a panel format
— meet the media
  • the how-tos of developing good rapport with the press
  • resource: a public relations professional or organizations member who has extensive experience in dealing with the media

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— PR building blocks
- the content and purpose of the vehicles used to convey your message: newsletters, press releases, etc.
- **resource: a professional communicator from your organization**

— sharpening your writing skills
- how to write effectively for newspapers, radio/TV
- resource: a newspaper reporter or editor, television or radio copywriter or journalism professor could conduct a workshop session

— you're on the air
- tips for successful interviewing or demonstrations on the broadcast media
- resource: a public relations professional with this expertise or a TV/radio commentator/interview show host/hostess

— special opportunities
- how to maximize the public relations benefits of special events such as conventions, seminars, etc.
- resource: a public relations professional.

4. Work out a schedule for your program

Plan a program to include a broad variety of topics in order to present a well-rounded view of public relations. If necessary, short cuts can be taken. At least, cover the basics.

Day and a half seminar

A productive day and a half seminar (Friday afternoon through Saturday) may follow this agenda:

Friday	
6:00 - 6:15 PM	Welcome/Introductions
6:15 - 7:00	A Basic Approach to Public Relations
7:00 - 8:00	Reception
8:00 - 9:00	Dinner
9:00 - 10:00	**Public Relations in Action (A panel discussion featuring PR success stories in yours or similar organizations — see page 50.**
Saturday	
7:45 - 8:30 AM	Breakfast
8:30 - 9:15	What Makes News
9:15 - 10:15	**Finding News in your profession or organization (Members form discussion group — see page 49)**
10:15 - 10:30	Coffee Break
10:30 - 11:00	Meet the Media
11:00 - 11:30	PR Building Blocks
11:30 - 12:15	Special Opportunities
12:15 - 1:15	Lunch
1:15 - 2:30	You're On The Air
2:30 - 2:45	Coffee Break
2:45 - 4:30	Sharpening Your Writing Skills
4:30 - 5:00	Summary/Questions and Answers

One day seminar

When the entire curriculum must be covered in a single day, some sessions can be shortened or eliminated. The interest of your audience will determine where the cuts can be made. A suggested schedule is:

9:00 - 9:15 AM	Welcome/Introductions
9:15 - 9:45	A Basic Approach to Public Relations
9:45 - 10:15	What Makes News
10:15 - 10:30	Coffee Break
10:30 - 11:30	Meet the Media
11:30 - 12:30	PR Building Blocks
12:30 - 1:30	Lunch
1:30 - 2:45	You're On The Air
2:45 - 3:00	Coffee Break
3:00 - 4:30	Sharpening Your Writing Skills
4:30 - 5:00	Special Opportunities

Single two or three hour session

A limited program cannot hope to cover all facets of public relations, so it is best to select one area and give participants enough information to be helpful. For public relations novices, a session concentrating on a basic approach to PR, meeting the media or PR building blocks would be best. More advanced students may want to concentrate on the subjects of PR writing skills, or on-air interview techniques.

Series of one to two hour sessions

Your group may find it more practical to learn about public relations in a series of sessions. These could be held after regularly scheduled organization meetings, on weekday evenings at hours convenient to members, or even on Saturday mornings. Each topic listed in the day-and-a-half program could be covered in a separate meeting.

If you have time, consider covering these areas:

— newsletter layout
— printing techniques
— practice on-air demonstrations
— design and graphics for brochures
— photography skills

Selecting a meeting place

Your evaluation of several possible meeting locations should include:
— convenience and accessibility for guests
— a tour of facilities to determine:
  - number and size of meeting rooms
  - acoustics and possible seating arrangements
  - in-house audio-visual facilities
— if meals/sleeping arrangements are necessary:
  - review menu offerings and meal costs
  - evaluate the helpfulness of the staff members with whom you will work
  - check payment policy, i.e., 30 days or immediate settlement of bills.

After selecting a location:
— confirm all arrangements in writing
— supply hotel with seminar schedule noting registration time, meals, chair and table layouts for meeting rooms (schoolroom or theater style)
— determine the type of meal service needed — buffet, served, box-lunch, etc., and make menu selections
— reserve ample number of sleeping rooms with the agreement that you will confirm your exact needs at a date closer to the event.
— confirm audio-visual needs:
  — podium with microphone
  — head table size; number of microphones
  — projector for film/slides
  — size of screen
  — floor microphones.

Inviting your guests

Make your invitation interesting, eyecatching; design it to "sell" the seminar; spell out the value in participating
The invitation should include the following information:
— seminar date and location
— purpose and format of the event
— topics to be covered
— selected speakers
— cost, if any
— deadline date for registration
— registration form, including address, to notify sponsors of acceptance/regrets.

Although you can put a notice of the seminar in your newsletter, don't depend on the newsletter to replace a special invitation and other promotional pieces.

Speakers for your seminar

Sources for speakers

Professional PR practitioners, broadcasters, reporters and editors are your best resources. Put them high on your list of priorities when determining possible speakers.

For public relations expertise look to the public relations or public affairs directors of:
— utility companies (gas, electric, telephone)
— local corporations
— department stores or shopping malls
— public relations agencies
— museums
— municipal governments
— universities or school systems
— newspapers or television/radio stations.

For sessions concentrating on media contact
— newspapers
  • city desk editors
  • editor-in-chief
  • news reporters
  • feature reporters

- family life style writers

— television/radio stations
  - program directors
  - talk show hosts
  - news room staff members
  - commentators.

— other resources
  - local chapters of the Public Relations Society of America (PRSA); American Women in Radio & Television (AWRT); Society of Professional Journalists (Sigma Delta Chi); Women in Communications, Inc. (WICI).

Selecting your speakers

The speakers you select are important to the success of your seminar. They should be knowledgeable, lively and articulate. Select speakers known, either firsthand or by reputation, as good performers. Some knowledgeable persons do not present well.

When evaluating speakers consider:

— capability/expertise relating to the assigned topic
— ability to convey information in an interesting way
— attitude toward or experience with your group and its objective
— availability and reliability (some speakers may be subject to last minute cancellations with other commitments).

Inviting your speakers

Phone first to ascertain interest, then follow with an invitation including this information:

— the seminar date and location
— an audience profile (age, interest, sex, size, education, economics, level of PR expertise)
— background information on your organization and its activities and purpose, or a fact sheet if available
— an outline of the entire seminar contents
— more detailed information on the topic you want this speaker to discuss
— availability of audio-visual equipment
— amount of honorarium, if any.

When the speaker accepts

From the outline you've supplied, the speaker will probably have a good idea of what to include in the presentation. However, some guidance for each speaker will help insure that the subject is covered in a way that will fulfill the needs and expectations of participants. Offer to meet with each speaker to provide assistance in developing a presentation that will relate to your organization's goals, needs, and activities. Suggest that an outline of each presentation be provided by speakers to prevent repetition and to help you prepare a manual or packet of information for guests. Evaluate each outline for:

— thoroughness in covering topic
— approach (too basic or too complicated)
— timing (too little or too much for allotted time)
— material straying into areas assigned to other speakers
— relevance to audience
— examples that will be meaningful to audience.

Speakers will probably welcome your input, since they wish to relate well to your group. One special help you can provide is suggesting ways in which the examples they use will relate to the experience and expertise of your guests.

At the time of this meeting you can also request the speaker's biography and photograph for use in seminar publicity.

After the seminar, remember to send a brief note of thanks to each speaker. If guests made favorable

comments, relay these to the speaker. As an added courtesy, send speakers copies of any publicity in which they were mentioned.

Promoting your seminar

Pre-Seminar promotion

Prepare a seminar announcement release and distribute to general as well as to trade publications and broadcast reporters covering your field

— local newspapers, radio and TV stations
— national, state and district professional newsletters.

Feature the seminar in your organization's newsletter.

Send out a mailing piece promoting the seminar.

Send seminar accouncement to all related organization presidents in the area and ask them to encourage their members to register.
A seminar open to the general public should be promoted through the various media. Most newspapers and radio/television stations will announce the event if your group qualifies as a non-profit organization. Explore this with the city editor of the newspaper or the program director of a broadcast station.

Post-Seminar promotion

Hire a free-lance photographer or one from a professional service or newspaper.

Familiarize photographer with your needs (a copy of your program would be helpful):
— important speakers
— important guests
— other suggested photos
— suggestions for candid shots
(remember, "action" shots are more newsworthy)
— photographic props/backgrounds.

Assign someone to assist photographer by setting up groups for photographs
— local delegations
— important officers
— speakers talking to prominent guests.

Prepare a general post-seminar press release
— distribute to general media
— send to home economics publications; national, local, and state newsletters, etc.

Localize this release with the names of local guests for distribution to their local newspapers, TV/radio stations
— include photographs.

Involving participants

Active audience participation will result in livelier sessions, better comprehension and retention and generally more enjoyment for everyone. To keep interest keen and to maximize learning, schedule some of these activities:

Group discussions

Divide the audience into preassigned groups of no more than 10 (one way to do this is to code name tags, trying to combine a variety of interests, experiences, jobs in each group).

Separate the groups so that the conversation from one discussion group will not interfere with another one.

Appoint a leader for each group - brief leaders in advance so discussions are more productive.

Invite a member of the print or broadcast media to participate as a sounding board for members' ideas.

Distribute a teaser sheet, listing some basic ideas to get the discussion moving
— i.e. What has your group done lately that's newsworthy?
- passed resolutions supporting upcoming legislation
- conducted a textile and sewing seminar update
- sponsored a food and nutrition consciousness-raising workshop
- developed an awards program to recognize outstanding achievements in your field
- set up a "meet your legislator" session.

— Do you have interesting/outstanding members?
- an articulate spokesperson who can be interviewed on investing for women
- a women in a role generally reserved for men in today's society is a timely topic
- a member who uses his/her professional training for community service. An economics teacher who develops a special, simple introduction to economics for kindergarten-age children at daycare center.

Set a time limit, then reconvene entire group and have leaders report briefly so that creative, innovative ideas can be shared.

This group discussion can be titled, "Finding News in Your Field." If should follow the session "What Makes News," so guests can apply the criteria for newsworthiness discussed by media representative.

Role playing

Within preassigned smaller groups, select two individuals to act out an interview situation either "on air" or for a print story.

Supply those selected for the skits with background information on the topic chosen. Topics might include:

consumer service trends in your field	product advertising
consumer and product safety	better management within your industry/business
how pending legislation may affect the future of your profession/community	how you perceive "the public's" attitude toward your profession

Determine who will be the guest and who the reporter.

Time the role playing to reflect a true media situation—perhaps 3 minutes for TV interview, 5 for radio, 10 for newspaper.

When the skit is completed, have the observers critique
— effectiveness; make suggestions for improvement
— have a PR professional review proper interview techniques.

"Before and after" tapings

Preassign select individuals to conduct a demonstration or give a speech to be taped or filmed.

Play back the tape and have the group evaluate performance effectiveness; make suggestions for improvement.

Case histories

Studies of successful public relations programs in your profession, community activities, etc. Some examples are:
— extensive media coverage of an annual meeting, workshop, award ceremony

— numerous clippings from a public relations program designed to create/correct an image; get legislation passed
— citation of a member as Professional of the Year; Best Administrator, etc.
— optimum use of public service time for radio/TV spot announcements.

Case histories are most effective when discussed from first-hand experience. Speakers can be:

— the person who was named "Professional of the Year"
— the public relations chairperson of the group who placed a story in the Sunday supplement of the area paper
— the organization member who was interviewed about a community project
— the professional whose money/time/energy saving guidelines were used on a TV news show

If you don't have speakers to report their firsthand experiences, assign someone to report on the successful experience of others.

This type of session, which might be named "PR In Action", is an excellent method of illustrating what PR is. Therefore, it fits in well after a session such as "A Basic Approach to PR."

Writing session

Distribute an outline of facts about a person, event, product, project.

Allocate some time for members to practice their writing skills — news story, feature story, backgrounder, TV/radio script.

Have a communications expert (reporter or university professor, editor) critique several writing samples.

After the review, distribute examples of well-written materials using the same information.

GLOSSARY OF PUBLIC RELATIONS TERMS

CAPTION OR LEGEND — A brief description of the action or event portrayed, listing names and titles of those portrayed and the occasion.

CONTACT — The person listed on a news release as the originator of the release and the person to call for more information.

COPY — Written material, such as press releases, the text of booklets, newsletter, or a magazine article.

COVERAGE — Space or time given by the media to publicity or opinion-affecting material.

CROPPING — Changing the proportions or size of an illustration to eliminate unnecessary or undesirable background or to enable the reproduction to fit into limited space.

DEADLINE — Day and hour news copy must be in the hands of a newspaper editor or broadcast program director to make the next issue or broadcast.

DRAFT — The preliminary or working stage of a news release, feature story or editorial.

EDITORIAL — An expression of the views of the editor or those of the person in control of a newspaper, radio or TV station.

EXCLUSIVE — A release or article distributed to a newspaper for their publication only.

FACT SHEET — A document containing essential facts, usually non-narrative form, on a given subject.

FILLER — A short bit of copy used in making up the pages of a publication; fills small spaces.

FORMAT — Size, shape, and general make-up of a publication.

GLOSSY PRINT — A smooth, shiny-surfaced photograph. Most suitable form for print reproduction.

HEAD, OR HEADLINE — Title given your news by a newspaper editor.

LAYOUT — An outline for presentation of material for publication or reproduction.

LEAD — The first paragraph of a news story which usually includes who, what, when, where, why and how.

MATTE PRINT — A dull-surfaced photograph. Most suitable for use on TV because it doesn't reflect stage lights.

MAT — A paper mache impression of a printing plate used for newspaper reproduction. These are made by specialized companies and are a cheap, effective way of distributing copies of publicity releases and pictures.

MEDIA — All of the channels through which a club works to tell its story to the public. Includes newspapers, radio, television, magazines, billboards, bulletin boards, posters and direct mail.

MEMBERS OF THE PRESS — The professional staff of news media, charged with gathering, editing and communicating the news.

NEWSLETTER — A newspaper-like leaflet distributed to members of the media to update them on an organization's activities.

NEWSPRINT — The paper on which all newspapers are printed. Also used for inexpensive printed material.

PRESS CONFERENCE — A meeting called to inform members of the press about an event or news subject and to provide them an opportunity to ask questions and explore their areas of interest in the subject.

PRESS KIT — A collection of releases, fact sheets and other information usually distributed to the media in conjunction with a newsworthy event.

PRIME TIME — Broadcast hours when the potential audience is largest — usually weekday evenings.

PROMOTION — Special activities designed and intended to create and stimulate interest in a person, product, organization or cause.

PUBLICITY — Information with a news value, designed to advance the interests of an organization, usually appearing in public print or broadcast media.

PUBLIC RELATIONS — The art of interpreting the aims and activities of an organization to the public at large.

RELEASE — (NOUN) A manuscript prepared for issuance to the press or broadcast media. (VERB) To issue material to the press or broadcast media.

RELEASE DATE — The time and day on which information issued to the press and broadcast media is to be exposed to public view. A release date is justified when it coincides with an occurrence that has not yet taken place, such as a speech.

REPRINT — A second or new impression of a printed work (newspaper article, magazine, etc.).

SPOTS — Brief radio or TV announcements by on-the-air personalities such as disc jockeys, directors of women's features, etc.

TIE-IN — A promotion technique used to describe the joint (or combined) activities of two or more organizations on one project.

TRADE PUBLICATIONS — Periodicals dealing with matters of interest to a particular industry, trade or cause.

WIRE SERVICES — National and international news-gathering organizations that provide teletype news to media that buy their services.

PUBLIC RELATIONS RESOURCES

ASSOCIATED PRESS STYLEBOOK — Order from the Associated Press, 50 Rockefeller Plaza, New York, N.Y. 10020. $5.75.

BACON'S PUBLICITY CHECKER (Reference) — Lists magazines and newspapers by subject. Includes addresses and phone numbers. Bacon's Publishing Company, Inc., 332 S. Michigan Avenue, Chicago, Ill. 60604. Two volumes $120.00, including revisions.

BROADCAST STYLEBOOK — Order from The Associated Press, 50 Rockefeller Plaza, New York, N.Y. 10020. $8.95.

EFFECTIVE PUBLIC RELATIONS, Revised 5/E (612 p. Textbook) — Cutlip and Center. A solid philosophical and theoretical base for the use and practice of public relations. Prentice-Hall, Inc., Englewood Cliffs, N.J. 07632. $23.95.

FEDERAL TRADE COMMISSION PUBLIC INFORMATION POLICY GUIDEBOOK — Available from the Office of Public Affairs, Federal Trade Commission, Washington, D.C. 20580. Single copies free.

HOW TO WRITE FOR HOMEMAKERS (200 p. Textbook) — A communications guide for home economists by Lou Richardson and Genevieve Callahan. Publication 1C, 0830-8, Iowa State University Press, South State Ave., Ames, IA. 50010. $8.95 per copy.

IF YOU WANT AIR TIME and SO YOU'RE GOING ON TV — Prepared by the Publications Department of the National Association of Broadcasters, 1771 N. Street, N.W., Washington, D.C. 20036. Single copies of either publication are $1.00, pre-paid.

IMS '83 AYER DIRECTORY OF PUBLICATIONS (Reference) — Lists daily and weekly newspapers; newsletters; technical, trade, and professional magazines, plus others. IMS Press, 426 Pennsylvania Ave., Fort Washington, PA. 19034. $95 plus $4 shipping.

LESLY'S PUBLIC RELATIONS HANDBOOK Third Edition. Available July, 1983. (768 p. Reference) — Edited by Phillip Lesly, Prentice Hall, Englewood Cliffs, N.J. 07632. $34.50.

NATIONAL RADIO PUBLICITY DIRECTORY (Reference) — Lists programs on 3000+ radio stations; covers local talk shows, with a separate category for network and syndicated radio shows. Peter Glenn Publications, Ltd., 17 East 48th St., New York, N.Y. 10017, $95.00. Includes mid-year update.

PUBLIC RELATIONS IN ACTION (468 p.) — Reilly. A practically oriented guide offering examples from a variety of small businesses and organizations. Prentice-Hall, Inc., Englewood Cliffs, N.J. 07632. $23.95.

PUBLIC RELATIONS PRACTICES: CASE STUDIES 2/E (363 p.) — Center and Walsh. A wide range of practical, real-life public relations experiences at the "managerial" level of PR. Prentice-Hall, Inc., Englewood Cliffs, N.J. 07632. $15.95.

SO YOU'VE BEEN ELECTED PUBLICITY CHAIRMAN and HOW TO GUIDE A GROUP WITH CONFIDENCE — Transamerica Occidental Life Insurance Company, Transamerica Center, Olive at 12th Street, Los Angeles, Calif. 90015. Single copies free.

TV PUBLICITY OUTLETS (Reference) — Includes 2,300 program listings for television stations throughout the country with information on the show's format, guest policy, contact person, etc., Box 327, Washington Depot, Conn. 06794. $94.50 annually with quarterly revisions.

THE WORD: GUIDE TO GOOD NEWS WRITING BY JACK CAPPON — Order from The Associated Press, 50 Rockefeller Plaza, New York, N.Y. 10020. $4.00.

UNITED PRESS INTERNATIONAL BROADCAST STYLEBOOK (Pocket Reference) — United Press International, 220 East 42nd Street, New York, N.Y. 10017. $1.00 ($.75 each for orders over 10).

UNITED PRESS INTERNATIONAL SPANISH LANGUAGE STYLEBOOK (Pocket Reference) — United Press International, 220 E. 42nd St., New York, N.Y. 10017.

UNITED PRESS INTERNATIONAL STYLEBOOK (Pocket Reference) — United Press International, 220 E. 42nd St., New York, N.Y. 10017. ($4.95 each or $3.75/ea. for orders over 10).